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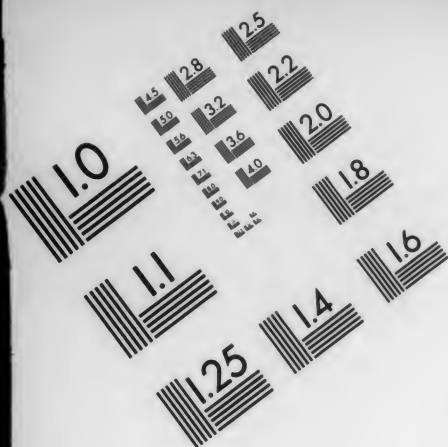
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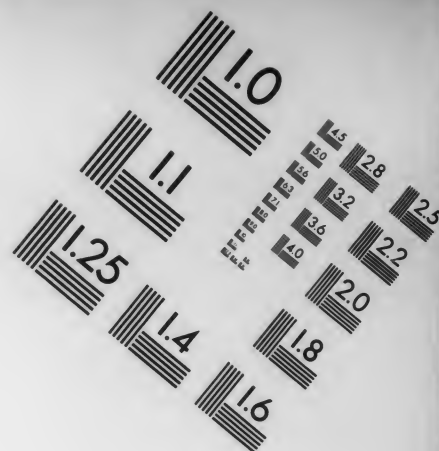


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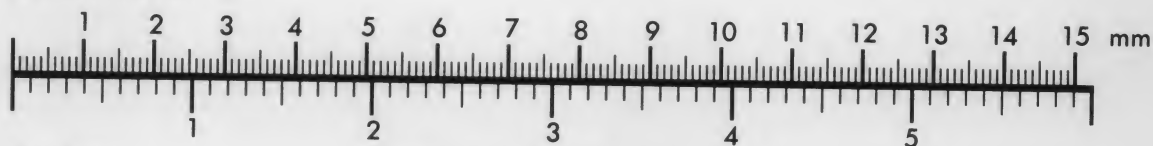
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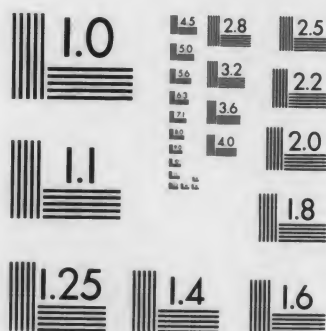
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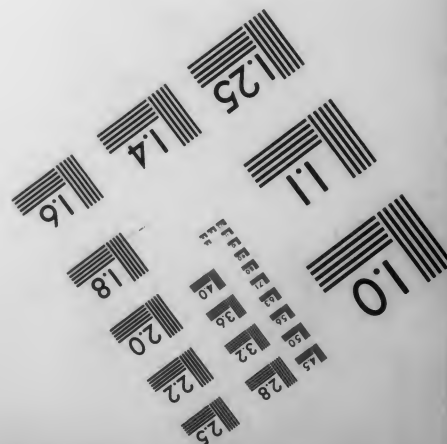
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INFLUENCE OF ALEXANDRIAN POETRY UPON THE  
*AENEID*

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BY ELEANOR S. DUCKETT  
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The literary influence of the Alexandrians upon Vergil's work is no new subject; it has been indeed the happy hunting-ground of editors, commentators, and Doctors-elect. But these researches have endeavored rather to point out signs of direct influence: verbal resemblances in literary descriptions, similes, and phrases consciously or half-consciously borrowed by Vergil to adorn his verse. No one as yet, I think, has adequately traced the indirect influence of the literary atmosphere, charged with Alexandrian elements, upon the poet who grew up in its midst; an atmosphere, as recent discussions of the *Ciris*, the *Culex*, and the *Catalepta* have shown, diffusing inquiries on phenomena both psychical and physical, conscious efforts toward an understanding of the natures of men and of things, and efforts, equally conscious, toward the reproduction of thought in fitting form. It was impossible that the man whose early youth was trained amid these elements should fail to show in his riper work marks of the Alexandrian school in a keener insight into the minds of men, a greater curiosity concerning the things of Nature, and a livelier appreciation of art. In tracing this indirect and subtle connection, there is matter for deep and detailed study; here I am only attempting to outline by way of preparation some of the better known Hellenistic features which Vergil seems to reproduce in the *Aeneid*. I have omitted consideration of Book iv, as essentially Alexandrian in type, and of Book vi, as fully discussed in Norden's work.

Prominent among Hellenistic traits is the absence in epic and epyllion of the childlike impersonality of the Homeric narrative, and the fresh spontaneity of its characters. Poet and people inevitably turn their thoughts inward upon themselves; the whole atmosphere is intensely self-conscious. The author of the *Ciris* is torn between the desire to glorify his master and the consciousness



that his power is not yet ripe for the work. A similar trait marks the opening of the *Culex*; Horace later on continues this artificial modesty. Apollonius is reluctant to sing of horrors; at times reverence (occasionally very conveniently for his art) withholds his song, he avows, or makes him dubious to tell his tale. Vergil is conscious that virtue goes forth from his song:

Nec tu carminibus nostris indictus abibis,  
Oebale . . . .

and:

Non ego te, Ligurum ductor fortissime bello,  
transierim . . . . ;

yet also his consciousness is tempered by judgment on the power of his work, either direct:

Fortunati ambo! si quid mea carmina possunt,  
nulla dies unquam memori vos eximet aevo;

or more general:

Hic mortis durae casum tuaque optima facta  
si qua fidem tanto est operi latura vetustas,  
non equidem nec te, iuvenis memorande, silebo.

The verses included in the Oxford text as preliminary to the *Aeneid* give a touch of personal history which links present to past in the author's life: as present is linked with past in the opening of the *Ciris*, and present with future in that of the *Culex*. Ennius opens his *Annales* with a personal touch, borrowed, we may believe, from Callimachus; and Horace opens his *Epistles* with his recall from the philosophy of the present to the poetry of the past.

The Hellenistic poet interrupts his epic narrative with his own reflections. Apollonius bursts into pity at the fate of the women of Lemnos or into indignant accusation of pitiless Love; he laments that we men ever suffer joy mingled with pain and lie at the mercy of terrors unknown. Theocritus laments the temerity of lovers, or voices his thought on religion. Vergil expresses in like manner his Stoic views: *in persona poetae*, pity for human ignorance and folly in prosperity, and, through the lips of Aeneas, contempt for riches, or, elsewhere, the futility of struggle against Fate; he, also, breaks out into pity at the fall of Pallas. A similar detail appears in the use of the single epithet: *σχέτλιος* is used by Callimachus in describing the victims of Artemis' wrath and the

rash Teiresias, by Apollonius in describing Medea; so *infelix* or *miser heu!* or *visu miserabile* or *demens* or *felix* in the Latin epyllion (as Jackson notes, *Harvard Studies*, XXIV); so in the *Aeneid*.

Akin to these traces of self-consciousness is the poet's custom of addressing himself, his characters, or his readers. Callimachus interrupts his story of Acontius and Cydippe to rebuke himself; Callimachus, Apollonius, and the poet of the *Ciris* address those of whom they are writing; the *Aeneid* frequently shows the same practice, and even cases in which persons mentioned in description are directly addressed. Direct address to the reader is a feature of ecphrasis in the poetry of Apollonius and of Moschus, and in the *Aeneid*; the Homeric description of Achilles' shield does not contain this detail.

But far more self-conscious than even the poet himself are the characters on his stage, men, and gods alike. The Medea of Apollonius, Simaetha, and the Maid of the Grenfell Fragment find their Latin counterpart (excluding Dido) in Ariadne, Scylla, and Amata; Juno reviews herself objectively in the first and in the seventh book of the *Aeneid*, as Artemis in the hymn addressed to her; both Vergil and Callimachus use the objective proper name instead of the first personal pronoun here. So Polyphemus in Theocritus' eleventh idyll consciously reviews his own good and bad points, and even breaks out into exhortation addressed to himself. Medea speaks of herself with pity; Jackson notes that the heroines of the Latin epyllion do the same; so do Juno, baffled in her design, Amata in her rage, and Evandrus in his sorrow. The height of self-consciousness is reached in the words of Vergil's hero:

Sum pius Aeneas, raptos qui ex hoste penatis  
classe veho mecum, fama super aethera notus.

As in Hellenistic poetry, so throughout the *Aeneid*, action is the handmaid of feeling and dramatic play. The struggles between right and wrong in the mind of Medea and of Scylla are of much greater importance than the deeds which follow. The varying emotions of Jason and of Aeneas are pictured in graphic detail. The most stirring story in the *Aeneid*—the Fall of Troy—is placed where it may directly move the heart of Dido; and yet this story



itself is a record of mental struggle, between Laocoön and Sinon, between Aeneas' own desire and the bidding of Fate, between Anchises and Aeneas, between Aeneas' impulse to flee and his longing to seek his wife. The consummation of the *Aeneid*—the fall of Turnus—is given but insignificant place in comparison with the analysis of the sufferings of Turnus' mind as, despite himself, he gradually draws nearer to his death, a death which he owes directly to the issue of conflict in Aeneas' mind. It would be hard to find in so small a space greater play of feeling than the few words toward the end give to Turnus:

aestuat ingens  
uno in corde pudor mixtoque insania luctu  
et furiis agitatus amor et conscia virtus.

Heinze has remarked that the motives which induce the actions of Vergil's characters are usually made clear in speeches; but there are exceptions to this rule. It is significant that a student of Callimachus should begin his poem with the appeal:

Musa, mihi causas memora . . . .

The Trojans, as they see the flames of Dido's pyre, discuss their unhappy cause; the poet himself discusses the motives which lead Nautes to give his counsel regarding the Trojan weaklings, which influence Latinus to welcome Aeneas, and the Rutuli to follow Turnus. Heinze mentions the detailed motives assigned for the pursuit of Chloereus by Camilla as savoring of the pragmatic historian, and characterizes the incident—that of Silvia's stag—which Vergil introduced into tradition for the more immediate deriving of the great war, as distinctly Hellenistic in nature. To these touches correspond the detailed investigation of motive in the *Coma Berenices*, the careful attempt to explain the deed of Scylla in the *Ciris*, and the double motive assigned in the same poem for Carme's decision to help the girl.

Alexandrian poetry, as is well known, tends to the clear distinguishing of types of human character, and Heinze has noted the graphic touches that in the *Aeneid* mark nation, age, and sex. Among these types a prominent place is given to those which allow of emotional display, and persons of minor importance are introduced to lead up to this element: as Hylas, Alcimede, Gorgo, and

Praxinoë; Aegeus, Amata, Nisus, and Euryalus. The erotic passages of the *Aeneid* need deeper probing than this paper will admit of; one may note erotic language applied exactly to the description of the passionate anger of Amata. Sorrow is described by means of the conventional lament of parent for son; as Alcimede and Aegeus mourn, so do Evandrus (twice), the mother of Euryalus, and Amata. It is in order that the son should be an only one, the comfort of his parents' old age, that death should be held preferable to this loss, that men or maids should surround the mourner to render sympathy or aid. The story of Achaemenides is introduced by Vergil in order to excite sympathy with suffering; in miserable appearance and pitiful supplication the Greek resembles Phineus among the Argonauts: realistic detail deepens the impression in each case. Horror is inspired, as the Alexandrians loved to inspire it, by the battle in burning Troy and the violence of Pyrrhus' deeds; crude force awakens wonder in the wanton slaughter of the ox by Entellus during the funeral games. The supernatural is called into play to further this cathartic effect. The Hellenistic metamorphosis appears in the tale of the changing of the ships into nymphs; in the story of Polydorus, which, with its realistic detail, has a peculiarly Alexandrian tinge; in the reference to the changing of the followers of Diomedes into birds, and to the transformation of Picus by Circe under the influence of love into a woodpecker; and in the story of Cynus, changed into a swan through grief at the loss of his beloved Phaethon. The last two among these stories are told in greater detail in that storehouse of Hellenistic tales, Ovid's *Metamorphoses*; the story of Phaethon was popular among the Hellenistic and neoteric poets. The marvelous attack of the Harpies, the settling of Sleep upon the stern of Aeneas' boat, and his besprinkling of Palinurus with drops from the magic branch, all find their counterpart in Apollonius. The meeting of Aeneas with the nymphs, once his ships, in the quiet moonlight on the sea, and the fanciful tale of Camilla's flight over the river, with her consequent dedication to the silvan goddess, seem also to point to Alexandrian influence.

Not only the supernatural, but Nature also, is closely allied with human feeling. All Nature mourns for Daphnis, for Adonis,

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Not only the supernatural, but Nature also, is closely allied with human feeling. All Nature mourns for Daphnis, for Adonis,

for Bion; in Callimachus' verse Nature is transformed into gold at Apollo's birth, or fears the wrath of Ares; river rejoices in Artemis and sea keeps silence before Apollo. So in the *Aeneid*: Nature weeps for the loss of the fallen Umbro, and quakes with terror at the exploits of Hercules, or the cry of Allecto, a touch borrowed directly from Apollonius; the Tiber ebbs in fear at the change worked in the ships, or marvels at the Trojan vessels as it aids them to reach their journey's end. The winds sink when Aeneas approaches the mouth of the Tiber, his goal; when he touches the gruesome land of the Cyclops no stars shine in the sky, and untimely Night holds the moon under a cloud: of evil intention and hostile character are the approaches and woods where Turnus lies in ambush. The Euphrates owns allegiance to Caesar, as the rivers stay their flow to do Messalla reverence. The steadfast course of Nature in her familiar road symbolizes that which is familiar and welcome among men; discord in Nature sympathizes with strange and sad happenings in the human world. The glory of Dido shall remain as long as rivers, shadows, and stars shall hold their appointed place; Aufidus flees backward, declares Turnus, when Greeks fear Trojan arms, and a conquered race prevails: so Daphnis bids all Nature run riot, since he must die.

The mention of flowers occurs in passages tinged with emotion. Theocritus stays his verse to tell the grasses around the well where Hylas falls to the arms of the Nymphs; Europa meets the bull as she plays among the hyacinths, the roses, and the violets of spring; Meleager weaves the same flowers into his garland of love; and they keep fragrant the memory of the gnat. In the *Aeneid* Venus carries the sleeping Ascanius in her arms to Idalia, where the soft amaracus blows; Aeneas throws crimson flowers upon Anchises' grave; Euryalus fades in death as a crimson flower cut down by the plow. It is the picture of Catullus' love, cut down by the passing plow at the meadow's end, as the body of Pallas, laid out like a soft violet or hyacinth reaped by a girl's thumb, recalls Catullus' flower that has escaped the plow, only to die plucked by the hand. Propertius and Ovid, as Merrill notes, have the same touch. The blush on Lavinia's cheek as she stands before her lover resembles the crimson lily mingled with the rose; Ennius prefers crimson mingled with milk.

Although Vergil himself loved country life, rustic touches in his work fully agree with the Alexandrian narrative. From Apollonius he takes the picture of the beekeeper driving out his bees from the rock; in confused terror they run throughout the cells, whetting their wrath with raucous buzz, while the smoke rises black to the sky. From his own fourth Georgic he describes the busy life of the bees in early summer amid the fragrant thyme. His own is the glimpse of the pigeon, startled from her nest in the rocky niche; "with loud cry and beating wings she circles round and round, till reassured, she sails away with wings outstretched, motionless;" of the swallow, flitting in the colonnades of a rich man's home, alighting here and there to pick morsels for her chirping brood; of the swallows that twitter at dawn beneath the eaves; of the seagulls that love the sun upon the calm beach. Yet Nature is subservient to man; these touches are only introduced to help his cause. Legrand and Heumann point out that the Hellenistic poets place their descriptions of beasts where they may heighten dramatic interest in man. Theocritus depicts the serpents as they approach and hover about the cradle of Heracles, or the Nemean lion as the eyes of Heracles rest upon it; Apollonius writes of the dragon: τοῖο δ' ἐλίσσομένοιο κατ' ὄμματα νίσσεται κόρη: so Vergil inserts his description of the serpents between a double mention of Laocoön.

But there is also a prosaic side of Hellenistic poetry. It begins with the appeal to authority, especially that of tradition: a practice followed in varied form throughout the *Aeneid*. Opposite, moreover, to the love of the supernatural as inducing emotion runs a strong tendency toward the matter-of-fact. Legrand has marked the little details which Theocritus adds to the story of the strangling of the serpents by Heracles in order to make it appear more probable—the age of the child, the hour at which the deed was done, the light sent by Zeus. In similar fashion Vergil treats marvels, as Heinze has shown in comparing the miraculous healing of Hector by Apollo in the *Iliad* with that of Aeneas at Venus' hand; the latter is a marvel, but a marvel naturally worked out. Vergil is half-ashamed to tell the wonderful transformation of the ships, and must support his tale with reference to long-standing belief; so Apollonius in deference to the Pierides and report tells of the bearing of the Argo over the Libyan sands.



Neither in Apollonius nor in Vergil do the gods dwell among mankind as in the Homeric day; the name of Zeus, to whom mortal men are dear, is not, as in the *Iliad*, constantly on their lips, but he dwells far apart, as the almost impersonal arbiter of Fate. No idea of his appearance can be gathered from either poet; each shows reserve in dealing with the human passions of Zeus which Homer freely told. Prayers are no more the daughters of Zeus; Anchises doubts whether they avail to move him. The Arcadians believe they have seen Zeus, but this is only their theory; Pallas feels no fear of unseen principalities and powers:

Numina nulla premunt, mortali uргemur ab hoste  
mortales.

The other gods, with the exception of Apollo in the *Argonautica* and of Venus in the *Aeneid*, take very little part in the action, in contrast with their energetic interest, amounting even to actual war, in the progress of the battle before Troy. Little description is given concerning them, but Venus, when she appears to Aeneas, entirely resembles an earth-born huntress, with hair disheveled, bare of knee, and scant of skirt; when she manifests herself as true goddess, her rose-hued neck shines forth, her hair exhales sweet perfume, her dress falls to her feet—details worthy of Apollonius' picture of Cypris combing her hair. This anthropomorphic detail is approached from the opposite direction by the language which glorifies, on the one side Ptolemy, on the other Caesar, as worthy of the honor due the gods.

The matter-of-fact is only a manifestation of the love of truth; and keen observation, as Knaack remarked, was fostered among the Alexandrians by the impulse of their time toward natural science. This impulse led them to describe minutely what they saw, both in Nature and among men, and explains why humble life is so prominent in their writings. Herondas describes the daily life of his time, Callimachus tells of the poor old woman who gave welcome to Theseus in her cottage, and the rustics who acclaimed his feat; tells in homely language the care of Artemis for her horses and of Rhea for her newborn child. Theocritus describes the daily life of Alcmene and her babes, or of Gorgo and Praxinoë; the everyday pictures of the *Moretum* and the *Copa* are well known. In these

books of the *Aeneid* Vergil takes from Apollonius the glimpse of the woman who rouses the sleeping embers of her fire that even by night she may toil to support her needy family; Aeneas' reception in the home of the thrifty king Evandrus is given with simple detail. The fisherman Menoetes, who knew not rich gifts, recalls the toilers of the sea in Theocritus; from Callimachus comes the familiar picture of the boys spinning the top to which Vergil likens Amata. A still more Alexandrian touch is that of Silvia's pet stag and its fate, which Heinze calls "hellenistisch genrehaft," and would trace to some Hellenistic poem telling of the story of Cypris, as in the *Metamorphoses* of Ovid. Alexandrians among the writers of the Palatine anthology had also told of pets; the detail in Catullus and later Latin poetry is known to all.

In connection with the realism of daily life lie references to the Golden Age, in which daily life was free from care. At one time Vergil agrees with Posidonius that the Golden Age knew no laws; at another he connects the coming of Saturn with the happy institution of law and custom. Among the *novi colores* added by the Alexandrians to the myth of the Golden Age, Graf adds the *tenuis victus* and the *navigationis absentia* (*Leipziger Studien*, VIII). The former motive occurs directly in Evandrus' description of the Golden Age and indirectly in the description of the shepherd's happy life in the *Culex*; in the words telling of the countrymen of Remulus, taken from the second Georgic:

At patiens operum parvoque adsueta iuventus;

in the picture of the fisherman Menoetes:

munera                      pauperque domus nec nota potentum . . . . ;

and in Vergil's own cry:

auri sacra fames!

Quid non mortalia pectora cogis

This motive was, indeed, eminently suited to Vergil's own view of life. There is a hint of the *navigationis absentia* in the query addressed by Latinus to the Trojans:

Sive errore viae sive tempestatibus acti,  
qualia multa nautae patiuntur in alto,  
fluminis intrastis ripas portuque sedetis.

The contrast is marked between the peril of the tossing sea and the calm of the harbor. Among other motives Graf notes that the change from plowing as an unnecessary toil to a blessing of civilization was made by Aratus; Vergil follows him in his description of human misery before the coming of Saturn:

Quis neque mos neque cultus erat, nec iungere tauros  
aut componere opes norant.

The evil side of war, so marked in Tibullus, also appears directly in the description of Evandrus; and indirectly elsewhere. That all wars shall rightly cease under the race of Assaracus, under Caesar, is the prophecy of Apollo and of Jupiter; the feeling of mothers, sisters, and daughters against the war with Turnus recalls the famous *bella matribus detestata*.

On turning from science in connection with daily life to science as an end in itself—the love of learning with which the Alexandrians have always been connected—it is refreshing to read Mackail's vindication of their poetry as a struggling to the light rather than a passing down into death. Lovers of learning they undoubtedly were, and of learning for its own sake; yet Mackail can write of the hymns of Callimachus as marked by a "fastidiousness, by an instinct for rejection which almost amounts to a passion." In the *Aeneid* this instinct is equally deep; Mirmont points out cases where Vergil deliberately turns material, which in Apollonius is of only learned interest, to the greater glory of his country: as in the tracing of the Trojan race to Crete, and the glorifying of the cult of Cybele. Aetiological touches are plentiful; the three most interesting are the history of the *Ludus Trojae*, of Hercules and Cacus, and of Hippolytus, whose tale Callimachus himself had told for the *αἴτιον* with which, as in other cases, the narrative in due form ends. The name of Byrsa is traced to the bull's hide; of the Lauretes to the laurel; of Ardea to the heron; and so on. The eponymous hero is sometimes mentioned: Romulus, Capys, Chaon; and the Latin name is preserved for evermore at Juno's urgent prayer. That matter of astronomy should be introduced is not surprising in view of Aratus' wide influence; but, as Callimachus, Vergil brought his scientific notes into harmony with his tale. It is entirely natural that the helmsman Palinurus should scan at

midnight the stars that are passing in the silent sky; that Pallas in his bright armor should be likened to Lucifer as it comes from the ocean and drives away the gloom; that the swing and clash of battle should remind one of the hailstorm that rises out of the west under the rain-bringing Kids. Iopas entertains the guests of Dido with Lucretian questions of suns and stars, as Orpheus charms the Argonauts with stories of mythology; comment ancient and modern has vindicated the choice of philosophic song at the queen's court. Lucretian also is the description of the shade that personates Aeneas:

Morte obita qualis fama est volitare figuras  
aut quae sopitos deludunt somnia sensus.

There is a matter historical: the founding of Ardea by Danae or of Patavium by Antenor, and the tracing of the lineage of various noble houses; geographical: the formation of the strait between Italy and Sicily, the accurate description of the fruitful flood of the Nile, the definite local touch which marks so many of Vergil's similes; philological: the Greek derivation of Strophades, the changing of Camilla's name. Alexandrian, as Norden points out, is the insisting on the correct version of a myth, and he compares the insistence in the story of Maia (viii. 140) with Kaibel's example in Callimachus (*Art.* 172); Alexandrian, as Apollonius shows, is the frequent epithet which in Vergil marks the history of person or place.

Pertaining equally to Vergil's thought and the form in which he clothes it, is the art of the *Aeneid*, as Heinze has traced it. This art, above all, he owes to Hellenistic fineness of perception. In Theocritus, also, light and shadow contrast: realistic with heroic narrative in the story of the infant Heracles, comedy with tragedy in the *Adoniazusae*. In Apollonius the secure joy of the Colchians in possession of the fleece and their hope of safe return is rudely broken by terror at the anger of Zeus; the misery of the Syrtis follows hard upon wedding joy; grief for Idmon and Tiphys follows the mirth of the feast. The vision of Apollo at dawn, the sight of the wretched Phineus, the attack of the bird of Ares, fall with sudden joy, pity, and fear upon the heroes; Medea, the earthborn men, the sons of Phrixus, fall suddenly upon the readers. The threads which Jackson distinguishes in the web of the Latin

epyllion are woven in the *Aeneid*, as in the ninth book; didactic: the description of the sluggish Ganges with seven mouths, the psychological question as to whence comes fell desire, the frigid derivation of the name Albani; lyric: the poet's memorial to the fallen heroes, and the cry of the mother over her son; dramatic: the exciting story of the capture in the moonlight filtering through the darkness of the wood. Heinze rightly refers to Hellenistic precedent the deftness with which ecphrasis is introduced in the *Aeneid*; Theocritus' description of the bowl rouses the desire of Thyrsis to sing, and the erotic and rustic characters described are entirely in keeping with the shepherd's life; Moschus in the story of Europa chose well to inscribe on his bowl the fate of Io; the mantle of Jason is described in order to enhance Hypsipyle's desire, and Apollonius was careful to show Phrixus and the fleece in the embroideries thereon. The influence of ecphrasis upon descriptive narrative is interesting; the expressions *at parte ex alia . . . alia parte . . . diversa in parte* in literary descriptions of life point to this model, and one wonders if literary contrast was furthered by the scenes contrasted in Hellenistic embroideries and paintings. How strong this influence was in Latin poetry is shown both in actual description and by the words of the poet of the *Ciris*, who would gladly weave a philosophic song to Caesar's glory as tapestries wove the fame of heroes and gods.

In this ecphrasis we trace one of the most prominent details of Vergil's form: concentration, due partly to Callimachus, partly, as Heinze remarks, to the practical requirements of recitation. As Vergil, so Apollonius begins quickly, with the coming of Jason to Pelias, or passes suddenly from the heroic to the erotic sphere; the miniatures framed by *est locus*, the abrupt transitions in minor details, the parenthetic remarks and neat proverbial sayings of the *Aeneid* point to the Alexandrians and the Latin neoteric school. The Hellenistic epigram can at times be traced: addressed by the living to the dead Caieta and Palinurus (vii. 1-4; v. 871-72), by the dead to the living, in the words of Creusa to Aeneas (ii. 788-89), by the host to his guest, the thrifty Evandrus to Aeneas (viii. 364-65).

In the more intimate phase of form, that of diction, only few words, comparatively, can be traced to a Hellenistic source.

Norden has pointed out that the neoterics replaced the old word for "cave" or "grotto"—*spelunca*—by the Hellenistic *άντρον*, *antrum*; it is interesting to note the frequent recurrence of the older Latin word in the story of Hercules and Cacus, in which Norden traces Ennian influence. Among Hellenistic words *hyacinthus*, *electrum*, *calathus*, *delphin* (Greek form) are said by Ladewig to have been introduced by Vergil; others were adopted by him, as *thalamus*, *thiasus*, *orgia*, *Syrtis*, *coma* (of foliage). For the last, note the lines:

Numquam fronde levi fundet virgulta nec umbras  
cum semel in silvis imo de stirpe recisum  
matre caret posuitque comas et brachia ferro  
olim arbos.

The use of *brachia* = *rami* is neoteric; and the fanciful *matre caret* recalls Moero's lines on the cluster of grapes:

οὐδ' ἔτι τοι μάτηρ ἐρατὸν περὶ κλῆμα βαλοῦσα  
φύσει ὑπὲρ κρατὸς νεκτάρειον πέταλον.

Certain names of flowers, as *hyacinthus*, *crocus*, *papaver*, *narcissus*, *anethum*, *amaracus*, *rosa*, *viola* (Bubbe, *De meta. Graecorum*), were probably popularized in Alexandrian and neoteric literature under the influence of the tales connected with them. Rare words, as in Alexandrian poetry, were certainly introduced or adopted by Vergil, and Servius occasionally marks a word of his as "neoteric."

It is significant, moreover, that Cholmeley's instances of rhetorical diction in Theocritus apply very closely to Vergil here; for example, we find in the first and the second book of the *Aeneid* (the instances given are only those which have come readily to hand):

Neat antithesis of lines:

Hac fugerent Grai, premeret Troiana iuventus,  
hac Phryges, instaret curru cristatus Achilles.

Division of line into two rhythmic units:

Hostis habet muros; ruit alto a culmine Troia.

Closing of a period of verses by a line complete in itself:

Haud secus Androgeos visu tremefactus abibat  
[following the simile of the hidden snake].

Anaphora, with conjunction:

Vestrum hoc augurium, vestroque in numine Troia est.

Anaphora, without conjunction (common):

Talis erat Dido, talem se laeta ferebat.

Ἐπαναδίπλωσις:

Mirantur dona Aeneas, mirantur Iulum;

or, at beginning of line, to convey fresh detail, and with change of accent, a characteristically Hellenistic feature:

Ecce autem telis Panthus elapsus Achivum,  
Panthus Othryades . . . .

(the Theocritean Ἐπαναδίπλωσις in the fifth foot, with bucolic caesura, appears in this neat line from Book xii:

Deserit et muros et summas deserit arces).

Triplets of expression:

Tu mihi quodcumque hoc regni, tu sceptrum Iovemque  
concilias, tu das epulis accumbere divum

(the use of *ter* or *tres* in threefold and twofold repetition is notable in Apollonius and in Vergil).

Repetition of word from main to subordinate clause:

Illum expirantem transfixo pectore flammam  
turbine corripuit scopuloque infixit acuto.

Traductio:

Sic Venus: et Veneris contra sic filius orsus.

Paronomasia:

Falle dolo et notos pueri puer induit vultus.

The inversion of particles in Vergil Norden notes as also of Hellenistic character.

One word on meter. Here again we may duplicate Hellenistic usage in applying Kirby Flower Smith's examples of Hellenistic workmanship in the elegiacs of Tibullus to the second book of the *Aeneid*. Assonance of the type:

Tunc vitula innumeros lustrabat caesa iuvenco [Tib. i. 1, 21]:

is common, beginning with line 31; the reverse type, substantive-adjective, is represented in line 246:

Tunc etiam fatis aperit Cassandra futuris.

There are three examples of the type:

Spicea quae templi pendeat ante fores [Tib. i. 1, 16]:

beginning at line 119:

Argolica. vulgi quae vox ut venit ad auris;

three examples join verb and object, as in the line:

Maluerit praedas stultus et arma sequi [Tib. i. 2, 66];

cf. line 288:

Sed graviter gemitus imo de pectore ducens.

To the type

Nam neque tunc plumae nec stragula picta soporem [Tib. i. 2, 77]

corresponds line 111:

Intercluit hiems et terruit Auster euntis.

The ablative at either pause:

Totus et argento contextus totus et auro [Tib. i. 2, 69]

finds a neat equal in line 221:

Perfusus sanie vittas atroque veneno.

The *abba* variety (with accusative instead of ablative) appears in line 202:

Sollemnis taurum ingentem mactabat ad aras;

with ablative in line 211:

Sibila lambebant linguis vibrantibus ora.

The *abab* variety is found in line 489:

Tum pavidae tectis matres ingentibus errant.

The source of Vergil's artistically descriptive rhythm is disputed, but it is evident that the famous labyrinth painting of Catullus and of Vergil finds its forerunner in Callimachus.

These remarks may serve to form some introductory sketch of the field of Alexandrian influence over these books of the *Aeneid*. In its preparation I have drawn largely, as is inevitable, upon the storehouse of material contained in Heinze's *Vergils Epische Technik*, in Norden's edition of Book vi, and in the editions of Heyne, Forbiger, and Jahn. Heumann's thesis *De Epyllio Alexandrino*, Couat's well-known book, and Mirmont's work on the gods in Apollonius and Vergil are also to be added to the authorities imbedded in my text.



## THE DIRECT METHOD IN LATIN: RESULTS

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In the discussion of any experiment the question which obviously strikes at the root of the matter is: What are the absolutely definite results? And this question is distinctly pertinent when so radical an experiment as that of the direct method in Latin is under consideration.

It has been my privilege to have a share in what is probably the most extensive experiment in this country, at least as far as the number of pupils affected is concerned, in the direct method of teaching Latin. In Jamaica High School, New York City, there are about 500 pupils studying the subject, and the present first-term class contains about 140, taught in four sections.

The work is now entering upon its fourth year, and consequently three successive classes have finished the first two years. Because of the present status of requirements made by authority outside the school itself, including the admission regulations of colleges, these first two years are typical of the direct method in far greater degree than are the two which follow; for there, obviously, the course must adapt itself more closely to conventional requirements. Eventually we hope to see certain definite modifications made in the curriculum of these years also, but at present the direct method simply has the position of a fundamentally different approach to the reading of Cicero and of Vergil.

The way in which I have chosen to set forth the facts as they are now developed is this. The University of the State of New York (the Board of Regents), which controls the entire educational system of the state, has authorized a direct-method Latin examination, based upon two years' work, and has given it equal credit with the conventional examination in Caesar. This examination was first given in June, 1914, and has since been given in January and in June, 1915. The first of these three papers, as is so often the case with matters entirely without precedent, was not typical